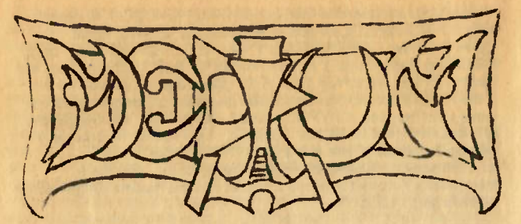

Seance Of Death

-In the Reagan Administration certain Justice Department attorneys signed their official correspondence "Yours in Jesus Christ."

-Six global corporations control more than half of all mass media in our country: newspapers, magazines, books, radio and television.

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Supporting the underground means withholding funds from chain stores who censor and knuckle under to censorship. It means showing something to someone (being a conduit, a medium...as it were). Something like a zine, demo or extra copy of an old tape or book.

-Police in Brussels,Belgium **RAIDED THE HOMES** of users of music-sharing Web sites looking for evidence that they infringed copyright rules in late December and two more in January after the General Director of the Belgium branch of the International Federation of the Phonographic Industry (IFPI) warned them of ALLEGED copyright infractions.The IFPI has tracking equipment that can search for users by the thousands.

The searches were part of an investigation of the Internet site mp3blast.com but four cases against Napster users are under review.

-Internet Service Providers [ISPs] don't have to review all of the information posted on their sites in advance to avoid libel lawsuits and the like.

Lawmakers have extended a "safe harbor" to ISPs under the Digital Millennium Copyright Act (DMCA), provided they respond quickly to takedown notices.

But web site OPERATORS have little chance to challenge or appeal takedown orders without undertaking expensive legal action, which can be prohibitive for small PUBLISHERS.

Many ISPs, especially smaller ones that don't have large legal departments, yank sites immediately after receiving threatening letters from content providers to avoid liability.

-The Internet allows artists to communicate directly with their audiences With unlimited bin space and intelligent search engines fans can find the music they want.The big media companies know this and are assaulting the internet,especially the search engines (which is all Napster really is).The companies can outspend any small startup and use the Recording Industry Association of America (RIAA) to lobby their position.

Musicians who try to work with the industry are fooling themselves because the companies (who are not interested in obscure or difficult genres) just rob them.

Why don't you think offbeat music is in the news or has lots of glossy zines and amphitheater shows? Could part of the reason be that few real music lovers are rich, we don't have a lot of money to spend on products? A real art requires talent,vision and/or dedication that flavor of the month bands can't deliver.

Companies look for something cheap they can market.Not bands who sing about controversial topics or can play something difficult to mimic.And when a band ceases being flavor of the day they are dropped like a hot potato.

The thing is you have to know what you're looking for. Once, even in small towns, people might learn about offbeat music at mom-and-pop record stores or from a locally owned radio station with a knowledgeable music director. Now it's becoming harder,especially for those who don't live near a city with plenty of radio options and well-stocked record stores,to discover music that doesn't come straight off of the assembly line.

As stores willing to carry large inventories are driven out of the business, it puts Best Buy and others in control and just a handful of corporations determine the music market.

The Internet still can't compete with the combined promotional might of major labels, radio and big retailers.In Napster/Gnutella, users must know the band name or song title to download, and sampling one song can take quite a few minutes. Not everyone has a computer either.

Online music sales are still a small piece of the overall retail market (less than three percent of product shipped-according to the RIAA). Going to the local big chain store is still the music-buying experience for nearly all United States citizens.

According to Soundscan data,less than one percent of CD and cassette titles released in 1999 sold more than 10,000 copies.Which means 99 percent had virtually no chance of getting into the mass merchant stores, and only a so-so shot at winding up in Best Buy and mall chains, which carry larger inventories.

As powerful as the mass merchants have become, there are signs that their power will only increase in the coming years.

-My guess is corporations would ideally like to ban all media reproducing equipment so everyhing is made by them and you must purchase the official version (which they can increase the price of).The next step after that is to alter playback equipment so you must pay per use.

The ultimate version of the market is a universe where every action of every being is a market transaction, conducted in competition with every other being and with every other transaction, influencing every other transaction, with transactions occurring in an infinitely short time, and repeated at an infinitely fast rate. No surprise that market beliefs overlap with religious beliefs in the interconnectedness of the cosmos.

-These assaults are assaults on us and our lifestyle. They prevent the spread of our arts our beliefs and values, one of the principle tenants of which is FREEDOM.

-The Medium

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-Ex-President Bill Clinton-"You know, by the time you become the leader of a country, someone else makes all the decisions. You may find you can get away with virtual presidents, virtual prime ministers, virtual everything."-Ireland 1998.

-Interview with Kevin Knipp of-
Realms Of Darkness Productions
-Black Metal label/distro/webzine

-1)-Is it tough running a label/distro? Do you gain much or lose? How did you get started?

-RODP-I started Realms Of Darkness in '97, orginally it's concept, idea, and
medium was birthed around start of '97 however it would take till late '97 to finally realize it's existance. The original idea was to be a paper 'zine, like most plan their work to be, the label & distro didn't start till a few years later. I demanded a high quality to the medium of paper however, from the paper to the print to the content and so on and it was just over whelming to realize such a cost. Also, I wanted to do propaganda that was a lot more involved then the majority of shit out these days. Focusing on the True extreme metal underground first & foremostly, but many seem to have no real heart for what Black metal is all about, their publications typicaly reflect this, they choose a shit quality paper in newsprint, their layouts are like reading the personal ads in the Sunday paper, comic book looking covers and color print, it truely is a disapointment to see not many putting their heart & soul in their publications, it should reflect a total dedication to what it's about thus at least some emphasis on passion for the subject of Extreme Metal and the Black Arts should show in how they choose to present their publication and execute the material held therein!
In around 5/97 I had finally completed the first interview features for the premire issue but still had next to no money etc... to put out a paper medium and so my only option was to invoke a website on the www and place all there.
As for the label/distribution, this all finally started in the 2000 era, it took some time, as it costs quite a bit of bucks to start the distro even with the smallest of title selections available! I always had the idea and want to do a label and distribution but over the years the interest kept growing stronger as my hate for what teen kids and
commercial label's/zines had turned the scene into these days! The zine, label, and distribtuion of Realms Of Darkness Productions are all revolved around one major concept, to spread hate & plauge sickness to all who's path reaches us! Distro wise I only distro mostly limited / rare material, mostly vinyl, but cd, demotapes, shirts,and true underground zines as well. I lose more than I gain really, but I don't give a shit, I know the majority of my customers are die hard freaks and at least I am attrcting the right minded individuals and distributing the merchandise and keep it in the underground! You will never find Nuclear Jew Blast record titles on Realms! The label signs cults I feel are being ignored by the commercial masses, I sign only cults that define extreme music but I do keep a diversity to the cults I sign, I mean I signed bands like SORHIN (Swe), KRIEG (US), VUKODLAK (US), ALLFATHER (Can) who are all very extreme and intolerant and then I have signed DEINONYCHUS (Hol) who is of course a dark metal/suicidal type act and then I signed DRACENA (Swe) who are to the core Death Metal. The cults signed to Realms I guess define my own personal tastes, but none are commerical in their sounds/styles or with their aims!
It is hard, espeically financially, but if true dedication exists then are no boundries of limitation and all your goals can be accomplished with time!

-2)-What CDs,tapes,t-shirts etc. do you have on the way?

-RODP-I suppose you mean with the label? Well I have just finally got (RDP001) VUKODLAK "Blackest Autumn" mcd out & availlable, it was a 2 month delay and very frustrating but finally it's available, limited to 1000, 21:46 of pure extreme and raw Satanic American Black Metal sickness, primitive to it's musicial nature and recorded live with next to no edit!
Up next will be the 3(4?)-way split cd/gatefold lp between ALLFATHER (Can)/ HORDES OF THE LUNAR ECLIPSE (US)/ NEBRON (Hun)... it was to be a
4-way as KRIEG was orginally to take part but departed from it like 2 weeks ago, so we are currently looking for another ideal cult to fill the slot. This is a split endeavor with Dark Horizon Records (US) and will be limited to 1000 with both formats. I then have coming out probably back to back with the split the SORHIN (Swe)/ NACHTJUGEND (Swe) Split 7" Gatefold EP containing 2 unreleased SORHIN tracks from '93 and one NACHTJUGEND track recorded last year, that is the solo project of Nattfursth of SORHIN, never released before. This will be limited to 999 hand #'rd pressings w/ a special 6-8 page booklet included!

I have other blasphemies lined-up into 2002, VUKODLAK full length cd/lp, KRIEG/VUKODLAK split 7" ep (endeavor split with Blood, Fire, Death Records), DEINONYCHUS 7" ep, ALLFATHER full length cd/lp, KRIEG full length cd/glp, DEINONYCHUS 12" lp, DRACENA 7" ep, and Realms Of Darkness Prod. Double 12" gatefold lp compilation (to be limited to 500) containing all exclusive material from Realms cults and some cults I support (CRYPTIC WINDS, DEMONCY, THY INFERNAL, MYRMIDON, INQUISITION, FOG etc...)... I am also in the process of signing 2 other cults, one being GNOSTIC of Texas (involves ex-Thornspawn member) for limited vinyl releases.... For more informations it's best t send me a mail or visit the Realms Hellsite at the address given below.

-3)-Is there any metal on the radio there?

-RODP-There is a few collage radio shows doing "metal" only one that does Black Metal on Monday nights called "Monday Night Mayhem". True Metal shows are not wide in the US.....

-4)-Has there been an increase in Christian radio/TV in your area?

-RODP-Don't know, I don't watch tv really, besides who the fuck cares!

-5)-How easy is it to find metal in a local store?How about compared to five or ten years ago?How about black metal/grind/noise/etc?

-RODP-Not so easy I guess, I never go to them anyways, most of my stuff comes through mail order, always has, only one store in New Jersey worth going to for extreme metal and all who live around this area knows that place is Vintage Vinyl in Woodbridge NJ (http://www.vvinyl.com), check them out....

-6)-Do you ever use a Napster/Gnutella type program?

-RODP-No

-7)-How do you feel American black metal holds up to European black metal.

-RODP-USBM has the advantage when remembering violence and intolerance of what Black Metal should be! But USBM cults for the most part have a lot of growing up to do! I can say that Europeans at least have a defined maturity and a much much stronger unity than the US bands ever will!
When kids get their egos out of their assholes maybe that will change! There are also a lot of bands here in the US now for this genre of metal however many really do suck and make me laugh! I have total respect and totally support Krieg, Vukodlak, Centuries of Deception, Noctuary, Inquisition, Thy Infernal, Demoncy, Yamatu, Black Witchery, Fog, Thornspawn, Mymridon, Gnostic, Cryptic Winds, Sarcophagus, Weltmacht, Judas Iscariot, Hordes of the Lunar Eclipse, Blood Strom, Absu, Acheron, Ibex Throne, etc... But some of my favorite cults are from over seas such as Sorhin, Horna, Anateus, Abigor, DorenenReich, Darkthrone, Maniac Butcher, Funeral Mist, Octinomos, Kaos Lord, Clandestine Blaze, Macabre Omen, Desaster, Eternal Majesty, Temple of Baal, Graveland, Veles, Urgrund, Gontyna Kry, Behemoth (yeah I like them, don't agree, fuck off!), Carpathian Forest, Mortem, Impelty etc... To me all these cults and others I fail to mention play in the true spirit of what BLACK metal is all about, support them not gayness like Cradle of Fags!!

-8)-How would you rather see your foes die-plague or war?Why?

-RODP-Does it really matter? I mean the objective is death so the means should have no importance as long as the task is carried out! Humanity is the stench of decay, rotting in many forms, if oblivion doesn't come by one specific means it will come by various, disease, war.... ignorance, suffering is a great thing to witness though!

-Editor's Comment-
The interviewee is an artist in his own right. His standards for the physical material of the product were high but ultimately defeated the paper route. We may like to spend a fortune on looks but personally I feel the content is ultimately more important. Whatever medium, the key is not to take forever to do it or it may never get out. Put that shit out!

The good thing about paper zines is you can get it into the hands of the dedicated who are more likely to circulate your art and not censor you. A disadvantage is the startup cost and cost of circulation.
He did make a website, now very dark and creative. However, he may be wary of stating some of his views there. If you have a webzine be sure to set up some links. This is a reciprocation of dedication itself...(click the links on pages you appreciate!)
As usual the only radio outlet for metal in his area is on college radio and very little is the subgenre of Black/Death metal. Hopefully it's a relatively open minded college. It's difficult to access college radio but try, you never know!.
I agree with his use of mailorder for purchases. Don't give corporations more than you absolutely have to. Unfortunately a lot of small towns don't have a store like Vintage Vinyl.
One of the problems in any medium is how much exposure you want. A lot of exposure is costly and may get you shut down if you say things certain people/groups don't like. Under exposure is often slow death (perhaps why some European groups have several projects going at once, higher exposure but distributed risk).
I disagree slightly about U.S. unity. We have a lot more area to cover but within individual areas we grow strong.

For more info contact Realms Of Darkness at-
Realms Of Darkness Prod.
c/o Kevin Knipp
P.O. Box 69
Washington, NJ 07882

http://realmsofdarkness.com
FuneralMoon@webtv.net

-ARTIST's Freedom-

-Mike Diana wound up on on probation for 3 years, terms of which included fines of $3000, no contact with children under 18 (or within 10 feet of a minor), 1280 hours of community service, maintain full time employment, and (at his own expense) see a psychiatrist and (at his own expense) take journalism courses ; AND **NO DRAWING** EVEN FOR HIS OWN **PERSONAL USE**.His home was subject to unannounced searches by local police WITHOUT A WARRANT to make sure he was complying.
Only material that deals with sex can be proven obscene, and therefore, un-protected by the First Amendment. Miller vs. California ('78) allowed "COMMUNITY STANDARDS" to measure whether a piece of art (1) appeals to "prurient" (sick or morbid) interest in sex, and (2) in a manner that is patently offensive." Prior to the ruling, juries had to go by national standards. Further, since Miller vs. California, the STATE no longer must prove that a piece of art has absolutely no worth whatsoever, merely that (3) it lacks "serious literary, artistic, political or scientific value."
In Largo,Florida 1994, underground cartoonist Mike Diana was thrown in the maximum security wing of a jail for 4 days without bail to await sentencing on obscenity charges, for publishing, advertising, and selling his SELF PUBLISHED comic book Boiled Angel.It depicted a host of anti-Christian activities and SOCIETAL ILLS.
On June 4, 1996, a ruling issued by a Circuit Judge declared Mike Diana's zines, Boiled Angel #7 and #ATE as obscene. The judge emphasized throughout Mike's ruling that HE PERSONALLY found Diana's comics "patently offensive." He stated, "The evident goal of the appellant's (Diana's) publication is to portray shocking and graphic pictures of sexual conduct so it will be noticed. If the message is about victimization and that horrible things are happening in our society, as the appellant alleges, the appellant should have created a vehicle to send his message that was not obscene."
(unannounced,without a warrant.....)

-George W. Bush made no secret about his RELIGIOUS convictions and spiritual journey through life.
As he approached his 40th birthday he turned to a close Bush family friend, evangelist BILLY GRAHAM, a man who has been at the center of American political power since the days of the EISENHOWER administration.
Bush enjoyed the full support of key players like **Christian Coalition** founder PAT ROBERTSON (described as a "close friend") and JERRY FALWELL.
-President George W. Bush promoted Michael Powell son of **Colin Powell** (key player in the Gulf War and now Secretary of State) to chairman of the Federal COMMUNICATIONS Commission.Colin and Bush have indicated they wish to eliminate the few remaining ownership restrictions on broadcasters. The rule limiting companies to having TV stations in no more than one-third of the nation is soon to be relaxed or eliminated. The prohibition on owning multiple TV stations in the same market, or a newspaper and TV station in the same town may also end.
-Beginning in the late 1940s, a series of federal laws began melding **religious mottos and oaths into the framework of government**. In 1952, Congress decreed a National Day of Prayer, and President Eisenhower eagerly took up the task by instituting prayer breakfasts and similar events in the White House. The Hearst newspaper chain also began a campaign calling for the addition of the words "under God" to the Pledge of Allegiance, a plan supported by the American Legion, the Roman Catholic Church and most Protestant denominations. By 1954 the "godless pledge" was replaced by the current religious version; in that year Congress also approved special mailing rates for all religious magazines and related materials. On July 11, 1955, President Eisenhower signed Public Law 140 which placed the phrase "In God We Trust" on all CURRENCY and COINS, and the following year he signed Public Law 851 declaring the god motto as a replacement for the more traditional "E Pluribus Unum," Latin for "Out of Many,One."
Three decades later, President Ronald Reagan signed legislation which established the National Day of Prayer as the first Thursday of May. He declared, "On our National Day of Prayer, then, we join together as people of many faiths to petition God to show us His mercy and His love, to hear our weariness and uphold our hope, that we might live ever mindful of His justice and thankful of His blessing."

-The average family in the United States pays a minimum of ***$925 a year in hidden taxes to keep churches from all taxes*** -- on real estate, on non-related businesses, on income, and on their enormous wealth in stocks and bonds. Churches pay no sales tax, inheritance tax, income tax, personal tax, or ad valorem tax. Churches may own and operate businesses exempt from corporation tax.
In some areas,religious groups argue that not being allowed to meet in schools after hours is discrimination against their freedom of speech.Actually if they are allowed to meet there it is a public subsidy of religion.Tax dollars built and run those schools.Church property isn't even taxed.

-Barbara Wyatt of the **PMRC** (Parent Music Resource Center) -"Think of the slaves,what wonderful music we have from those people...Those were bad times and yet their music was filled with hope. It was a very gentle, liting music, not this angry music we have today."

-**Tipper Gore** has very close connections with the Religious Right.Tipper Gore & Hillary Clinton's PMRC got the major record labels to start record labeling with the "Parental Advisory: Explicit Lyrics" stickers.
The Religious Right goes to these stores and says, "We want all albums with a Parental Advisory sticker off the shelf, or we'll picket your whole mall as a smut vendor."The stores only care about the bottom line and don't want bad publicity so they remove the albums making them unavailable to most of the public.

-Bush before being elected-"A compassionate society is one which recognizes the great power of **FAITH**.We in government must not fear faith-based programs, we must welcome faith-based programs."
He proffesed wanting to unleash "ARMIES of compassion" by letting PRIVATE and RELIGIOUS charities compete for GOVERNMENT money to provide after-school programs, PRISON MINISTRIES and drug treatment.
He proffesed to planning on establishing an "office of faith-based action" to oversee the programs and distribute money, and wanting each state to do the same. He expected it to spend SEVERAL BILLION TAX PAYER dollars over the next 10 years on new funding for programs and tax credits. (this office has now been created to the tune of.....$10,000,000,000 and the overseer of that money worked for Charles Keating [Savings and Loan scandal in the 80's)

- The drive of the conquistador was not exploration, but the drive to expand an EMPIRE, not discovery of new land, but the drive to ACCUMULATE treasure, land and cheap labor.
Fernandes de Oviedo witnessed "innumerable cruel deaths as countless as the stars" done to natives by the conquistadors in the Indies of the early sixteenth century. But to him this was acceptable, because "to use gunpowder against pagans is to offer incense to the LORD."
The conquest of the new world was rationalized as a necessary evil that would bestow upon the "heathen" "indians" a "moral" consciousness that would redeem their "amorality". This world view,a notion of christianity as

the one redemptive religion which demands fealty from all cultures made him believe economic self interest was noble even moral.
-"Primitive" cultures often do not have a concept of personal wealth. In such a culture the value of something finely crafted is true. You see that it takes time not only to craft.But to learn how to craft. Putting a monetary value on these things seems more primitive to me. – THE MEDIUM

-Prior to the arrival of Columbus the native population of the land defined as the 48 contiguous states of America numbered in excess of 12 million. Four centuries later, it had been reduced by 95% (237 thousand left).
The Bureau of Indian Affairs, a federal agency that controlled the handling of the Native Americans, worked hand in hand with CHRISTIAN MISSIONARIES to subvert and destroy traditional Native Americans ways. About half of the academic schedule at the boarding schools were spent on labor and RELIGIOUS teaching.
The policy of exterminating Native Americans was similar to the English colonization of northern Ireland. The Celtic social system was systematically attacked, traditional SONG and MUSIC forbidden, whole clans exterminated while the entire population was brutalized.During the mid-nineteenth century, influenced by Social Darwinism, English scientists peddled the theory that the Irish (and of course all people of color) had descended from apes only a few generations back, while the English were descendants of man who had been created by God in His image. (There are also analogies to the Roman empire's conquest of the Germanic tribes)
Ultimately even soldiers are disenfranchised by their own system (witness the current rise of various mercenary factions) as their only purpose is to pave the way for mercantilism and it's inherent devaluation of individuality.

-The private security industry (basically mercenaries) is one of the fastest growing enterprises in the U.S., spending more money and employing more guards than public police forces around the country. In 1990 alone, $52 BILLION was spent on private security, compared to $30 billion on police. More than 10,000 private security companies employ some 1.5 million guards, nearly triple the 554,000 state and local police officers.

*-The U.S. spends almost 10 times as much on the Pentagon as it does on health and education and it is not at war.*Much of that (taxpayer) money goes into research,the benefits of which corporations take.Meanwhile the soldiers are on food stamps and 10 billion goes to religious organizations.
Ohhhhhhh, I get it.Give MY money to the Pentagon to do research,GIVE the results of that research to corporations to make products to sell to ME,take away MY public social systems and send the boys to the jesus christ soup kitchen.

-"Our primary purpose is evangelizing to **win souls**," says Dan Taylor of the Union Rescue Mission in Cumberland, Maryland. All residents of the shelter must attend evening worship services. "The charitable things we do are like an aside," adds Taylor. "We not only meet their physical needs, we meet their spiritual needs. How you could separate one from other I don't really know."(These are the kinds of people that will be competing for our tax dollars)

-Slated U.S. budget for 2004-
PENTAGON
—$308.5 BILLION (three hundred eight)
HEALTH & HUMAN SERVICES
—$43.4 BILLION (pre-Bush estimate)
EDUCATION
—$34.7 BILLION
HOUSING & URBAN DEVELOPMENT
—$28 BILLION
JUSTICE
—$18.4 BILLION
NASA
—$13.8 BILLION
ENVIRONMENTAL PROTECTION (this budget is being cut)
—$7.2 BILLION
(was $7.4 Billion in 1998)

-Tampa,Florida...Signs advised that they were under video **surveillance**. 100,000 fans stepped through the turnstiles at Super Bowl XXXV, a camera snapped their image and matched it against a computerized police lineup of known criminals.
"If the public doesn't object to what happened at the 'Snooper Bowl,' then the authorities will certainly feel emboldened to move us down the road to total surveillance." said the ACLU.

-The U.S. rate of incarceration is more than six times that of Canada and Australia and five times that of any European Union nation. The State's 1.2 million incarcerated for NONVIOLENT crime alone is five times the number of India's ENTIRE prison system, even though India has a total population four times that of the U.S.
In 1980, there were about a half-million people imprisoned in the United States. By 1990, the prison population more than doubled. In 2000, it rose to more than 2 million. In 2005, the number of inmates may exceed 3 million,approaching or perhaps surpassing the percentage of the population kept imprisoned by Hitler and Stalin.
In 1970 there were 5,600 women in federal and state prisons. By 1996, there were 75,000.
The United States spends more on prisons and incarcerates more people than any other industrialized country in the world. Over 5 million are in prison, on parole or probation, or are incarcerated in INS detention centers. Between 1971 and 1992, public spending on prisons alone jumped from $2.3 billion to $31.2 billion. Altogether, corrections spending is growing at a faster rate than Medicaid, higher education, and Aid to Families with Dependent Children. In big states like New York and California more money is spent on keeping people locked up than on education or health care.In 1995, prison building expenditures jumped by $926 million while university construction dropped by $954 million.
CORPORATIONS are receiving a growing proportion of our tax dollars to operate private prisons and provide services.
Between 1987 and 1996, the number of inmates in private prisons jumped from 3,122 to 78,000.
Corporate jailers NOW control roughly 100,000 prison beds nationwide, in 27 different states.
For-profit lockups currently control some FIVE PERCENT of all U.S. prison beds. They make huge profits and spend much on lobbies to sway politicians and public opinion.
They don't lower the cost of incarceration for state governments but take all amenities and services from prisoners and often hire incompetent, unqualified guards.
By contracting out prisons a situation is created whereby the private prison industry lobbies for harsher, longer sentencing guidelines, assuring themselves a market-to make a profit there must be prisoners.
Contracting on a per diem, per prisoner basis creates the situation whereby private wardens and prisons strive to keep as many inmates as long as possible, taking away good time, losing records, and refusing parole.
There are more regulatory guidelines for shipping cattle or other commodities across state lines than for extraditing prisoners.

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-(This is what religious people sound like to me)-"I am a mental submissive to the will of a non-human, invisible, omnipotent lifeform. I have a personal relationship with that lifeform. However, I can't introduce you to that lifeform. You see, it really doesn't have a physical form like everything else. You'll have to read this book, and recite these chants, until you convince yourself that you have a personal relationship with this lifeform also. This lifeform loves you and me. If you don't do these things, something terrible is going to happen to you."
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-Interview with Shane Ryan Staley of-
Delirium Books
-small press Horror 'zine/publisher

-1)-Could you give the readers who may have never heard of underground horror zines a little info about Delirium? Are you a distro only or a label as well? Do you have some great releases coming up you want to tell about?

-DB-Delirium Books is a small press specializing in limited edition hardcover and chapbook collections from horror authors. We've been known for publishing edgier types of horror, from the more extreme to the outlandish humorous horror. But my main criteria is to publish great fiction, so I've reached from one end of the genre to the other, from light horror to hardcore, from serious to humorous. Really anything that's original and non-mainstream, I love to publish. And Delirium handles all levels of the small press book industry, from publishing to marketing to distribution.
As for upcoming releases, in 2001 I'll be publishing three more hardcovers. Scott Thomas' COBWEBS AND HWISPERS takes a walk on the lighter side of horror, focusing on tales of horror that take place in or around the Victorian era. This is a nearly all-original hardcover and it's already been held in high regards from the many readers and reviewers that have received galleys. Next will be Greg F. Gifune's HERETICS which I'm totally psyched about as well. This is a short story collection that also features a brand new 37,000-word novella, "Heretics," that I feel is one of the best novellas to be published anywhere. Greg is one of the most talented up and coming authors on the horror scene today and I feel this is his best work to date. And as a finale to this year, I'll be publishing the ultra-controversial anthology DARK TESTAMENT that I've been editing for the past year and a half.
It's an anthology comprised of retellings of Bible stories, focusing on a horrific element. Lots of warped, mutated classics of the Bible in this antho!

-2)-How many people are in your operation? Was it expensive (time and/or money) to start and is it expensive to maintain?

-DB-Right now I have 3 people including myself. Besides me, there's my art designer Colleen Crary who is a truly fabulous artist. She is to thank for the beautiful designs on the hardcover dust jackets and foil stampings.
The final member of Delirium is John Everson who serves as a copy editor.
I do all the rest.
Hardcovers are very expensive these days with paper costs and binding charges. The added expense of printing full color, glossy dust jackets with each edition even hikes the unit cost higher. But they sell well, especially since they are autographed by the authors, which make them very attractive to collectors and readers alike.

-3)-How old are you? When did you start getting into horror? What is it that keeps you involved in Delirium?

-DB-I'm actually only 27 years old, but am going on 80! Horror fiction has been a passion of mine since I was in high school. In college I was inspired to write -- horror again came naturally to me. As mildly successful author, I felt the genre needed me more as a publisher than just another author out there. So here I am and the rest, as they say, is history.

-4)-Who are some of you favorite underground horror authors? Do you think they hold up to the more famous names? What labels/distros do you feel deserve recognition?

-DB-I became a fan of horror unlike most people did. Instead of getting into the genre by reading King or Rice, I actually started reading small press after a lengthy extent of engulfing H. P. Lovecraft and Poe throughout my younger years. I've always believed that these authors who are active in the small press have just as much talent as the big names, but they just haven't received the big break yet. That's where Delirium comes in --shedding some light that these great authors exist beyond the vast shadow of King and Koontz. As for small press publishing, I think Necro Publications is a very gutsy outfit, headed by Dave Barnett. It has focused on extreme horror and done this by offering very attractive hardcovers and paperbacks, publishing such greats as Edward Lee and Charlee Jacob who rank amongst my favorite authors in print today. Others such as newcomer John Everson and every one of the authors I've published through Delirium remain my favorite.

-5)-Do you feel horror is more or less popular now than when you were growing up?

-DB-I grew up in the Splatterpunk era, so it was definitely more popular back then. These days it has shown signs of coming back to life, with mass market publishing companies such as Leisure putting out entire lines based on horror, which hasn't really happened since the '80s. I feel horror will slowly creep back to the prominence in held in the '80s

-6)-How easy is it to find non-generic horror books in a local store? How about compared to five or ten years ago? How about erotic horror or other offshoots?

-DB-The small press isn't well-represented in the chain stores of America. But there are so many great specialty bookstores such as Dark Delicacies and Borderlands that are really making their mark. Plus the internet has been a prime selling ground for this type of underground fiction -- with internet horror bookstores popping up and such.
I still feel that the U.S. is way anal when it comes to this politically correct bullshit. It seems like horror is associated with Satanism and should be banned from society -- I think that's one reason why you don't see many horror titles in bookstores today.
Times are still too conservative. People are closed-minded in general.

-7)-Are there any European horror films in the cinemas there?

-DB-No, not really in the big movie theaters. I've seen mostly U.S films. But in the art theaters, they tend to lean toward more diverse pictures, including foreign horror flicks.

-8)-Have you ever received any pressure from people (religious or otherwise) who wanted to censor you?

-DB-Ah, you came to the right man for that question. I get hate mail at least once a month for either Delirium Magazine or the invent of DARK TESTAMENT.
DELIRIUM MAGAZINE contained some interesting cover art for a couple issues that really turned some heads and caused a bunch of controversy. Issue #2 has Jesus on the cover along with a vibrator and issue #3 had the classic American Gothic painting mutated so that Jesus was the farmer's wife and Satan was the farmer. Good times after those issues were released!
As for DT, there was a religious group that protested, saying that it was plagiarism to take Biblical stories and mutate them into horror tales.
I just laughed at that. Who wrote the bible -- God? If so, I'll be glad to pay him half the royalties
(I made the suggestion to Shane that he might want to put a section of his website aside to post any harrasments. It could be amusing as well as encouraging to others that might be getting (or will get) shit. People are less likely to fear censors if they see someone else can laugh at them.--ed.)

-9)-Have you had problems with finding a reliable server to host your web site?

-DB-No, not problems, really. The only thing I'd suggest is that if you want to keep your freedom of speech, pay a little per month to get a server that's not free. The free ones are more likely to take your site away if they feel it's offensive to some viewers.

-10)-Know about any good horror conventions on the way?

-DB-I'm not much of a convention-goer, but World Horror is always the big one!

-11)-What kind of music do you listen to?

-DB-Mostly Industrial -- NIN, Front Line Assembly, Front 242, Killing Joke, Ministry. I like Tom Waits and some other non-industrials such as older Goth bands like Joy Division, Sisters of Mercy and The Cure too.

-12)-Do you have any new ideas to help strengthen the small press community?

-DB-Reach out to readers not fellow contributors. The small press horror community has became a bit inbred these days, with contributors selling toother contributors.
There needs to be a drive towards getting this literature out to the community, making people realize that there's more to horror than Stephen King. And for that to happen, there needs to be an organization that focuses on this very a goal, a goal that the HWA (Horror Writes Association-ed.) has yet and will probably never meet.

-Editor's Comment-
A great set of answers and I am hard pressed to ad comments. But if that Dark Testament project doesn't catch the attention of any Black Metal fans reading it's time to go trade in your Bathory vinyl. Things like that are exactly why I'm trying to make a bit of crossover interest with this zine instead of doing a typical album review/band interview zine.
As far as getting literature out there I found -
http://www.anotherealm.com/zineguild/
http://www.greententacles.com/
and they may be a place to get started. The most important thing is to network.
Put a MUSIC zine (and/or website) ad in a STORY zine (and/or website) AND vice versa.(That is probably the most important sentence in this zine-ed.)

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New releases by Gerard Daniel Houarner, Jeffrey Thomas, Barbara Malenky, Mark McLaughlin, Charlee Jacob and John Everson. Upcoming releases by Scott Thomas, Greg Gifune and Octavio Ramos Jr.
****

THE DEAD INN premier edition guestlist includes:
Charlee Jacob, Mark McLaughlin, Michael Laimo, Greg F. Gifune, Brady Allen, John Rosenman, Scott Thomas, Sue D'Nimm, Kurt Newton, Douglas Hewitt, Chad Hensley, Don D'Ammassa, Fredrick Obermeyer, Jim Lee, Dominick Cancilla, Judith Tracy, Shane Staley, Michael J. Arruda, Jeffrey Thomas, John Everson, Paul Tremblay, Trey R. Barker, Barbara Malenky, Steve Beai and Weston Ochse. Reserve your copy of this winter's edition at $25.00 plus $4 s/h. Checks payable to Delirium Books.
Order forms available on the web site.
****

DELIRIUM MAGAZINE info-("Delirium Magazine is one of the most outrageous and perverse magazines on the market today. The core of Deliriumís content consists of dark, humorous tales that are sexual, gross, explicit, visceral and always FUN. Delirium has been created to help fight the monotony of politically correct magazines that censor submissions by not allowing explicit violence, language, gore or sex. Delirium doesnít mind publishing extreme tales, whether the story is controversial or not. The magazineís subtitle is Twisted Tales for Dysfunctional Minds."-quote from the website)
76-page digest with full color matte cover, staple bound.
All issues are $5.00 plus $1 for a sample copy. A 4-issue subscription is $20.00 ppd.

-Interview with Jeffrey Thomas of-
Necropolitan Press
-Small Press Horror writer/publisher

-1)-Could you give the readers who may have never heard of underground horror literature a little info about Necropolitan ? From your website it looks like you are an author/publisher/editor/artist and screenplay writer!

-NP-Yeah, that about sums it up! I first came into the small press as a writer, around 1988, selling poems and short stories to publications like 2AM, DEAD OF NIGHT, DEATHREALM (all sadly folded, now). I'm also an artist, and I started to do illustrations and covers for some of these zines as well. The publishing bug struck next, and I brought out my own magazine, THE END, in 93; I went through four issues in as many years. There was a fifth issue released in partnership with Zero Publications, but that was the end of THE END. Since that time my little Necropolitan Press has released single-author and themed chapbooks at the rate of about one a year. And yes, I wrote the screenplay for a direct-to-video indie flick called INTO MY SICKNESS, a psychological horror thriller based on a story idea by director Jason Torrey, who insisted that I play the lead character! We're now doing a follow-up movie that promises to be even better, called GOD IS ALONE. Jason Torrey's MicroMan Pictures has a web site at www.micromanpictures.com

-2)-What are some of Necropolitan's current releases and what do you have in the works? What do you do for advertising/exposure/getting your stuff out there?

-NP-For advertising, I would occasionally swap or buy ads in other small press zines, mail flyers, disseminate flyers at conventions, and swap links with other web sites. (Market magazines like SCAVENGER'S NEWSLETTER that run small press guidelines are a great way to find out what's out there.) Good reviews can bring in a trickle of sales as well (in the small press there is no such thing as a flood of sales, as logic dictates). I sell my projects through my site, at conventions, and through small but reliable distributors like Chris Drumm Books, Mythos Books, a few others (I was badly burned by the big distributor Ubiquity when I was doing THE END). Necropolitan's most recent release was an odd little chapbook entitled THE EARLY HISTORY OF AMBERGRIS, by World Fantasy Award-winning author Jeff VanderMeer, which was very well-received by reviewers. Noted British author Brian Stableford picked it as one of the best books of the year. Unfortunately, the booklet is now sold out (it had a limited print run of 260 copies), but this novella and others by VanderMeer will appear in his book THE CITY OF SAINTS AND MADMEN from Imaginary Worlds. I've also published the Lovecraftian collections THE BONES OF THE OLD ONES (which I authored) and W. H. Pugmire's TALES OF SESQUA VALLEY. In the future I'd like to bring out a collection of stories by author Mark McLaughlin, though further publishing is on the back burner until I can catch up on some of my own writing projects (and catch up on my bills as well!). A lot of Necropolitan's publications are currently sold out, though at our web site we still advertise our collection A VAMPIRE BESTIARY, and copies remain of several great issues of THE END. Necropolitan Press' web site is: www.necropolitanpress.com

-3)-How many people are in your operation? Was it expensive (time and/or money) to start and is it expensive to maintain?

-NP-It's been expensive and time-consuming, considering that it's a one-man operation. My wife has been extremely supportive and helpful, as have a number of friends over the years, but it has always really been just me reading all those submissions, typesetting nearly every story, photographing artwork, etc. I'm lucky I work in the printing industry and have some of these skills (the early issues of THE END predated widespread desktop publishing, so they were intricately pasted up by hand). Rising paper costs have made it an ever more expensive process, which is why so many editors have turned to web zines instead, though to me they simply can not compare to having an actual artifact in one's hands.

-4)-How old are you? When did you start getting into horror? What is it that keeps you involved in it?

-NP-I was born in 1957 (you do the math; I'm too old and tired to do so). My mother likes to relate the story that when I was a baby I was crawling across the floor one day and I stopped in front of the TV when THE MUMMY was on, and I stared at it mesmerized. Considering that my own son has become obsessed with monsters I loved like the Creature from the Black Lagoon and Giger's Alien, it makes me think the horror gene is inherited (as is the artistic gene; my father was an artist, and so is my eight year old). What keeps me interested in horror are the rare diamonds amongst all the coal out there. Much of those diamonds can only be found in the independent press, but that's no big surprise.

-5)-Who are some of you favorite underground horror authors? Do you think they hold up to the more famous names? What publishers/distributors do you feel deserve recognition?

-NP-The aforementioned Jeff VanderMeer is as brilliant and literary as any living writer in the small or professional press. Again, Mark McLaughlin and W. H. Pugmire, the widely-published British surrealist D. F. Lewis, and my brother Scott Thomas, who has a book out from Delirium Books titled COBWEBS AND WHISPERS (and Scott and I will be co-authoring a collection of erotic horror stories that will also be brought out by Delirium). But not all small press authors are good, just as not all big-name authors are over-hyped hacks. It just seems that way sometimes. Publishers that I salute are the Ministry of Whimsy Press, who published my gorgeous paperback collection of SF/horror stories PUNKTOWN, and Delirium Books, who published my beautiful hardcover horror collection TERROR INCOGNITA. Both publishers have some of my fiction featured at their web sites, by the way. Ministry of Whimsy is at: www.mindspring.com/~toones/ministry.html and Delirium Books is at: www.deliriumbooks.com

-6)-Do you feel horror is more or less popular now than when you were growing up?

-NP-I think it's actually more popular, because there are more outlets for it, via videogames, videotapes, the web...none of which existed when I was a kid. But it was popular then, and will continue to be popular, despite the inevitable ebbs and flows in interest. Horror will remain with us in art so long as it remains an emotion in our lives.

-7)-How easy is it to find non-generic horror books in a local store? How about compared to five or ten years ago? How about erotic horror or other offshoots?

-NP-Over the past say eight or nine years, with the proliferation of big book store chains, it's been easier for one to find books by relatively obscure publishers like Arkham House and Chaosium (and stuff by erotic horror authors like Lucy Taylor) at places like Borders. Say what you will about the big chains, but they always have a better selection than the tinier book shops, if only because they have the advantage of space. But I curse Barnes and Noble for doing away with their horror section, as if out of shame. Horror is the ghetto of literary genres, no matter how many great writers like Thomas Hardy, Dickens, etc. etc. have worked in it. But even Barnes and Noble has been good enough to carry small press zines like TERMINAL FRIGHT, STRANGE DAYS and SPACE AND TIME in their periodicals section.

-8)-Are there any European horror films in the cinemas there? What are your feelings on modern horror films? How about the MPAA?

-NP-Hmm...can't think of any European horror movies that have been widely circulated, except on video. My feelings on modern horror films are not kind. I'm not big on slasher movies -- not because I'm afraid of gore (I worship DAWN OF THE DEAD), but because they suck. And that's mainly an issue with what passes for their writing. I'm not at all fond of teenage-oriented horror, though of course there have been good exceptions. The only truly good slasher/teenagers-in-peril films I can think of are the original HALLOWEEN and NIGHTMARE ON ELM STREET (though I did like NIGHTMARE #3 a lot, too). I really don't have too many strident complaints about the rating system, though I find it amusing how the director of FIGHT CLUB, for instance (which I consider to be a horror film and a brilliant one at that), was able to rework several scenes so that they ended up more disturbing than what the censors originally objected to. I'm glad, though, that there are obscure indie films out there that are never reviewed by the ratings board. Let's trust the parents to make sure their underage kids don't get their hands on the more shocking stuff.

-9)-Have you ever received any pressure from people (religious or otherwise)who wanted to censor you? (I just read a moment ago that some religious group was burning some Harry Potter books...)

-NP-Nothing I've ever read in a horror book is scarier than those people who burn Harry Potter books. I find them every bit as terrifying as the psycho school shooters out there that these book-burners believe are produced by such "Satanic" entertainments. Besides being frightening, these individuals must be mind-numbingly unimaginative, boring, and just plain stupid. No, luckily, I've never been harassed by any of the Fahrenheit 451 crowd (though one of my publishers, Delirium Books, had their web site removed without warning for containing allegedly offensive material, and MicroMan Pictures received an email from a person who found the religious implications of their upcoming movie GOD IS ALONE disturbing). I'm sure the teachings in the Bible have done a lot of good in the world...but in the hands of the dim-witted and hateful (who don't really know the first thing about the open-hearted and gentle Christ they presume to represent), the Bible is also the most dangerous book that has ever been published. But at least I'm too open-minded to suggest burning it.

-10-Have you had problems with finding a reliable server to host your website(s)? If so, why do you think that is? Was it a free server?

-NP-I haven't had any trouble with either of my sites since I began them about two years ago. I pay $10 a month to Yahoo (formerly Geocities) for my Necropolitan Press site, only so that I'll have extra room there (which as it turns out I don't really need). My other site (through MSN's free homepages) is called Punktown City Limits, and ties into my book PUNKTOWN:
msnhomepages.talkcity.com/TimesSquare/necropolitan/index.html

-11)-Know about any good horror conventions on the way?

-NP-The two that I'll be attending this summer (2001) are ReaderCon in Burlington, Massachusetts July 13-15 and the Lovecraft-oriented NecronomiCon in Providence, Rhode Island August 17-19. I'll be manning a dealer's table at ReaderCon, and at both conventions I expect to be doing readings, perhaps panels, signing books, etc. At previous ReaderCons I've chatted with the likes of Harlan Ellison and Ellen Datlow.

-12)-What kind of music do you listen to?

-NP-My tastes are very eclectic -- I love jazz and classical, and such artists as Nick Cave, Fiona Apple, Dead Can Dance, Julee Cruise, Nirvana, Morrissey, Alanis Morrisette, and especially the brilliant Elvis Costello.

-13)-Do you have any new ideas to help strengthen the small press community?

-NP-I can only emphasize the good ideas others have already come up with, such as the message boards at sites like TERROR TALES and Delirium Books, which help create and foster web communities. I belong to a writer's email list-group called Storyville, and we have quite the little family there (mostly of British authors). Web sites linking together so as to make it easier for readers to track down places of interest. Zines supporting/advertising/plugging other zines even if they are technically in competition with each other. I believe every reader who enjoys horror should subscribe to at least one small press horror zine to help keep such unique outlets alive. Stephen King is good...but he's no better than a Jeff VanderMeer. How exciting that there is a small press where we can find those pleasures that are all the most pleasurable for being unexpected.

-Editor's Comment-
A little different perspective on some things here and a good point about the availablity of horror now as opposed to say 30 years ago.
Lots of good distro/author/convention info in this one. And my guess is a lot of the dark music crowd are digging the sound of The Bone Of The Old Ones and Tales Of Sesqua Valley (hopefully they didn't tune out after a certain sentence). I found it cool to hear he used cut and paste for a horror zine. Sick!
"ghetto of literary genres" is a great phrase.

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-Interview with Dale of-
Canadian Assault
-Metal 'Zine

-1)-How did Canadian Assault get started? Is it a one man operation? How prohibitive are costs to starting/running a zine?

-CA-Hails my great and obscure metal brother! Canadian Assault was created out of a wanting to do my own zine for literally years upon years! I didn't have the cash flow or the confidence that I could pull it off(on my own). So I did the next best thing from late '91 to early '97 & that was write for other people's zines. Some of those included Growling Brutality(CAN), Eternal Darkness(USA), The Sepulchral Voice(CAN), Devourment Of Souls(MALAYSIA) plus a few more. For all intents and purposes yes it is a one man operation. However Jeffrey Kusbel lends me a hand whenever and however possible. But yes I do fund it, do the layout, majority of the writing, majority of the promotion and all the distribution as well as everything to do with the website version top to bottom. The costs are rather prohibitive of course depending on what level you plan on taking it. It is a little easier if you are a trendy corporate whore kissing the labels ass to make friends and get advertisement money. Just don't forget your vaseline, if you wish to take that route you bum dart champions!! But yes pretty much no matter what level you do it on if you do it honestly and non-money influenced expect to lose some green. At least until you get around the double digit in issues and have enough reputation and tradition to have a lot of people buy up your magazine you will at least break even or make enough for a happy meal or soda now and then. In other words there is no money to be made at this, it is all done for the benefit and support of the Underground scene you love. Honestly though if you pay your dues then eventually the zine should at least pay for itself. Starting is hard not many people will cut you a break and due to so many fly by night one issue zines or total rip-offs that never put out an issue most are cautious of a new zine until you have a few issues under your belt. Once you gain that experience, reputation, and respect within the scene no one can take that away from you.

-2)-Have you had problems with finding a reliable server to host your website? If so,why do you think that is? Was it a free server?

-CA-I hate web servers they fucking suck! Having a website is cool and a nice tool to promote your shit. But the actual web servers suck, I have now had to completely re-do my website 4 different times due to webservers pulling programs or free space that you were guarenteed right out from under your feet. They fuck you and don't even kiss you first. Right now I have just re-done it on Homestead's web server(I set it up so the old website address will take you there with one click), and I must say it is the fastest and easiest to use so far out of all the ones I have tried (Fortune City, Geocities & Xoom) but they will probably eventually screw me over in one way or another and I will have to re-do it again in the future. It takes so much time to do a full website that it really drags on and slows everything else in my life and with the zine down. Also I'm not about to pay a bunch of money to a dot com site either. Yes all those servers were free ones.

-3)-Do you ever use a Napster/Gnutella type program? What do you think of mp3.com?

-CA-Yes I have been using Napster from time to time. Haven't tried that other one I will look into it. But now that Metallica and the music industry raw holed Napster and they have censored copyrighted stuff I am sure it will be next to useless. Money grubbing motherfuckers!! Napster even offered the music industry a payment fee every year for using the copyrighted material and the money grubbers turned it down. They let radio use it and I don't see a lot of difference why is the internet different from radio?! Mp3.com is pretty cool but their selection is pretty lacking. Everytime I go search for stuff on there I am lucky to find 20% of it whereas on Napster I probably could find 75% of everything I wanted to check out.

-4)-Is there any metal on the radio there? Have you noticed an increase in Christian radio or TV in your area?

-CA-HAHA Yeah there is radio but not much of anything concerning metal on the radio man. The one big rock/"metal" (if you call new Metallica, Korn and Coal Chamber "metal") that has one show I think of Friday late at night that plays the odd Slayer, Sabbath or rare death metal band. But that is it as far as I know. May be a college metal show but I have never found one. It seems like there is a lot as far as college metal radio shows out your way in NJ and NY. But usually I don't really listen as they mix in hardcore and the stuff they do play is all shit I already have thru my collection or from promos. I would listen more but most of the hosts are so fucking boring dude. They rarely talk and when they do they don't say anything. Just "You just heard this and this, and coming up is this and this - enjoy". Give me some commentary on the scene, honest thoughts on the bands you are playing(i.e. - "Here is their new album I think it is a little weak compared to the old stuff but you decide!"), give out some zine and demo band addresses, do some on air interviews and shit. I listened to that homo from Grimoire Bill Zebore's show and it was so boring. I wanted some metal to keep me awake and he played all fag symphonic slow shit with no commentary that I heard and effectively put me to sleep!!

-5)-How does it make you feel that that Creed (a christian band) had the fourth top selling album of 2000 in the U.S. (6,587,834 copies)?
-CA-It makes me sick to my stomach. But does not surprise me. It is worthless music for the zombies out there that watch MTV, cannot think for themselves and are just waiting for next trend band to jump on so they can be cool. Just so they can be "down" with that. Fucking preppies, trendy wigger homos!! Of course it should be no surprise with this religiously oppressed country that christians would sell the most. Crush the sheep!!

-6)-Is it easy to find metal in local stores? How about black metal/grind/noise/etc?

-CA-Just Tower Records mostly. You can find all the big independent labels (Century Media, Nuclear Blast, Roadrunner, Necropolis etc) but not the smaller labels. The rest of the shops you cannot find much maybe the odd one here or there but that is it really. There is a shop called "Rock 'N Roll +" that has some underground metal and punk but the selection is really small. But I've really never relied too heavily on stores get my metal. Underground distros and mailorders are the place to get your shit. Don't be too lazy to write for catalogs and fucking order shit. Or from the bands directly! Keep the underground alive. You don't need to give your money to record shops so they can get their cut.

-7)-What effect do you feel commercialization has had on metal? Do you see this as increasing or decreasing?

-CA-You cannot even measure the horrific damage done from the commercialization of metal through the years man. It is happening all over again with all these symphonic/romantic/goth/jump garbage that people are obviously buying in droves. The black metal scene has been raped as well as death metal. There are small true and untouched factions of the scene here and there and those are people I do Canadian Assault for! The die hards with the old school spirit!! Hail to you my war brothers & barbarian sisters!! It is probably increasing but mainly it just seems to mutate into different forms. One dies down and they find something else to add commercial trend elements to and exploit. People who get into the underground scene to make money and no other reason need to slaughtered! There are cases where some do it the true way and build things up never betraying the scene and those very few in this position deserve to live off of what they are doing! I know what you are thinking who might some examples be? How about Merciless recs(GER), Iron Pegasus recs(GER), Damnation Recs(HOL), Pagan Recs(POL), and a few more.

-8)-How is the scene in PA? Are there many metal concert venues? Has there been any concert censorship in your area recently (or not so recently)?

-CA-Actually the scene in PA doesn't seem that great. It could be worse. I am honored to say I am friends with Chris (aka Mezzadurus) of Bloodstorm(ex-Goreaphobia & Absu's touring singer) and this band lives in the same city as me. There does seem to be a decent amount of tours that roll through here so there must be the fan base for it. I don't drive so I unfortunately do not get to many shows. But it would be nice to see more true underground distros and zines from this state. But we do have Red Stream so that is cool, they seem to be dedicated. Of course Relapse is located like 20 minutes drive outside of Philly(whether they could still be

called underground or true to the scene is pretty debateable). To my knowledge there has been no concert censorship around here but there could be stuff I haven't heard about and it wouldn't greatly surprise me.

-9)-What albums of all time do you possess that you feel inspire the most fear in the weak? What modern bands carry true greatness?

-CA-I like how you put that man. A few which come to mind are Blasphemy - "Fallen Angel Of Doom", Sarcofago - "INRI", Grave - "Into The Grave", Autopsy - "Mental Funeral", Slayer - "Reign In Blood", Venom - "Black Metal" are a few that will surely make posers quake in their boots and beg for mercy. In this case mentally the Darwin theory applies only the strong and dedicated will survive!! True greatness this is a tough one there are some really good bands but few that could carry true greatness. Abscess have demonstrated this with their new album, a few others might be Kaamos, Incantation, Deceased, Judas Iscariot, Thornspawn, Bloodstorm, Bestial Mockery, Immolation, and honestly until time tells the tale I'm not that comfortable naming many more. I start to think this about certain bands then they go faggot or just do not live up to their potential or my lofty goals.

-10)-How do you feel the U.S. metal scene holds up to the European metal scene?

-CA-Right now in many respects and especially in the black metal scene it is crushing the European scene!! Bands like Judas Iscariot, Thornspawn, Bloodstorm, Black Witchery, Fog, Incantation, and more prove my point. Of course the volume of good bands comes out of Europe. Though so many sound the fucking same anymore. As much as I loved the new In Flames disc I don't look forward to hearing the 100 bands that will rehash this and a few other albums to death. Plus the fact that the Europeans on the whole have turned into fucking pussies. They have all seemingly gone soft, romantic and act like posers! Of course this is a generalization and there are many bands in Europe that are fierce exceptions to this rule such as Suicidal Winds, Severe Torture, Unholy Archangel, Decayed, Trauma, Sabbat to name but a few.

-11)-Do you have any new ideas to help strengthen the metal community?

-CA-New ideas? I don't know if they are new but how about we cleanse the scene of commercial trendy influences/elements and their followers. Let's start supporting demo bands, fanzines and distros instead of big labels/bands all time. Let's keep in touch with each other. Let's organize and attend more small underground gigs. Let's ignore crappy clone bands. Everyone should be more extreme in their all around support and more vocal against things they see as detriments to the scene!! Not really new ideas in fact more like old ideas that need to be followed. I'm trying to do what I can with my zine and have dedicated my life to the underground. What is every person reading this doing?! At least do one thing or all things above! I want to thank you for this killer interview! My 6th issue should be out somewhere around late July/early August 2001 and it will huge at 100 fucking pages! Some bands set to appear are Bestial Mockery, Bloodstorm, Ancient Rites, Judas Iscariot, Invasion, Thornspawn, Gospel Of The Horns and shit loads more. Price will be $4 US / $6 US World. Anyone who wants the current issue or back issues all information about these plus some exclusive stuff is available via my website at http://members.xoom.com/metaldale so everyone check out and/or snail mail or Email me!!!

-Editor's Comment-
This interview largely speaks for itself but I'll comment on a couple things.
The big hype about the internet often fails to mention it's shortcomings in the area of small press. Stories of total erasure of long ang complex sites are common. I propose that the undergound should go out of it's way to inform others of who is and who isn't a reliable server. This is another area the co-op attitude can work. Once a reliable server is found (or founded!) a pooling of resources can preserve the creations of the dedicated. (this is probably of primary concern with the breakdown in the speculative technology market and the consolidation to follow, AOL ain't exactly the captains of free expression)
One thing I haven't really touched on in this issue which Dale brought up was the degredation of the ATTITUDE of radio. Modern radio has largely gotten rid of the rock and roll DJ because his/her banter takes up time that that could be otherwise used for ads (for things not even music related!). One of the scarier things I witnessed in vists to a local college radio was the prescence of straight old 80's pop music in the played-song list book. Now maybe it was nostalgia for some of the goofiness of that stuff but it made me feel the corporations work is cut out for them. Wake up!

For more info contact Canadian Assault at-
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metaldale@hotmail.com

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"You have to pay for exposure at retail"-Hilary Rosen-head of the RIAA.

-The whole point of public relations is to create a slogan or logo that nobody's going to be against, and everybody's going to be for (brand allegiance), because nobody knows what it means.
The people in public relations industry are trying to instill values,usually greed for a product.This society spends a seventh of total gross domestic product on just plain marketing.
Some societies attempt to keep greed under control but our entire social ethic is rooted in it.Generally christianity bans amulets and certain gestures,which often have their roots in primitive sympathetic magic symbology to ward off envy/jealousy.Now, some schools have banned such symbols.

-The music industry is a $40 billion-a-year business and the annual sales of cassettes, CDs and video are larger than the gross national product (GNP) of 80 countries.
-Consumers are getting low prices and convenience, but independent stores carrying quirky and foreign titles have begun to vanish. Demand for offbeat stuff has withered as people CAN'T HEAR IT on the radio.A handful of corporations have bought up stations and exerted national control over shrinking and market-tested PLAYLISTS.
-The National Association of Broadcasters (NAB) is a primary recipient of corporate welfare. (The average hour of radio in the United States has 18 minutes of commercials). They are a TRADE association whose mission is to protect the interests of the commercial broadcasters.(You have to pay independent promotion to get a song on the radio.The music companies use middlemen so they can pretend not to know that radio stations are getting paid to play their records.) Those interests are to maximize PROFITS. Their job is to minimize anything that could hurt profits, and maximize anything that could help the profits of these commercial broadcasters, they control access to the airwaves.It used to be you could only own twelve or fourteen stations nationally. Now you can have as many as you want, up to eight in the largest markets.
-Politicians don't want to get on the wrong side of broadcast media. If running for election it's very important to be on good terms with the local affiliates in the largest market in their area.
This gives the NAB a *lot* of leverage in Washington, which means they usually get their way. And as a result, we have the sort of radio-television system we do have, where it's the province of a handful of companies.
When the government allocates monopoly rights to frequency (there are only a handful in each community) it's picking the winners in the competition. The NAB is the number one lobby that opposes any campaign finance reform. They get a gift of tons of money for political ads. They don□t even have to produce any of these ads.
The whole process of getting licenses to broadcast, which took place decades ago (By the time commercial broadcasting became established in the late 1920s, there arose a feisty movement to eliminate or markedly reduce for-profit, advertising-supported broadcasting and replace it with a nonprofit system operated on public service principles. With the passage of the Communications Act of 1934 and the creation of the Federal Communications Commission, this U.S. broadcast reform movement disintegrated, and the profit-motivated basis of U.S. broadcasting was politically inviolate forever after.), was done behind closed doors by powerful lobbies, and wealthy commercial interests got all the licenses with no public input, no congressional input for that matter.The public gets not one penny from them in return for those airwaves even though they are, technically, OUR airwaves.
-Less known acts are finding it tougher than ever to reach the airwaves or the shelves of key national retailers. The back catalogues of many

bygone giants of music are left out.Not to mention hundreds of MUSICALLY influential but COMMERCIALLY marginal artists.
-Since the companies don't have any real competition, artists have no other place to go. Companies control the promotion and marketing. Only they have the ability to get lots of radio play, and get records into all the big chain stores. That power puts them above both the artists and the audience.

-Of the 32,000 new releases each year, only 250 sell more than 10,000 copies, less than 30 new artists a year sell a million records.
-The advertising agency business has consolidated dramatically on a global basis in the 1990s.The three largest firms - WPP Group, Omnicom Group and Interpublic Group - have a combined income 15 percent greater than that of all the ad organizations ranked 4 through 10, and the size of ad organizations falls greatly after the first dozen.The 15th largest advertising organisation in the world does barely 10 percent of the business of the WPP Group.
-50 or 60 firms control most of the media in the world---book publishing, magazine publishing, music recording, TV show production, TV station and cable channel ownership, cable/satellite TV system ownership, film production, motion picture theater ownership, newspaper publishing.
The largest companies---Time Warner, Disney, Bertelsmann, Viacom, Tele-Communications, Inc. (TCI), News Corporation, Sony, Seagram (owner of Universal Studios), General Electric (owner of NBC) and the Dutch Philips (owner of Polygram).*
The media companies have global distribution networks and usually have major interests in several media sectors. A second tier of some three or four dozen firms are national or regional powerhouses or have strong holds over niche markets, like business or trade publishing. About one-half of these second-tier firms come from North America and most of the rest come from western Europe and Japan.
-Companies are worth more merged with one of the global media giants.
After overbuilding many regional chains went bankrupt or were bought up by consolidators. Best Buy spent $685 million to purchase Musicland, one of the nation's biggest record chains, with 1,336 stores. That deal united two of the country's top five music sellers.Twelve regional marketing managers work with the local distribution companies to give each store a more "local flavor".
Trans World Entertainment has spent roughly $500 million over the past four years to buy regional chains such as Camelot Music and Strawberries. As part of its cost-cutting strategy, the company jettisoned purchasers and centralized its album-buying decisions.
The company maintains a strong communication link to its far-flung stores and customizes the mix of product to reflect local tastes.
Time Warner alone was the largest media firm in the world and 50 times larger in annual sales than the world's 50th largest media company.Now it has merged with AOL.
-An average Wal-Mart carries roughly 4,000 titles, a fraction of the more than 250,000 CD and cassette offerings on the market. Specialty chains, like Tower Records, which typically carry 20 times the inventory of Wal-Mart, are steadily losing market share, and many independent retailers are struggling.
-Mass merchants like Kmart, along with electronics superstores such as Best Buy, are taking up an ever larger share of the U.S. music market, offering CDs at bargain prices in the hopes of driving traffic to stores filled with more expensive merchandise.
-Wal-Mart sells most CDs for about $2 or $3 less than mall-based rivals like Sam Goody.Most consumers don't want to choose between products so they seek out lowest-price retailers-driving sales to the mass merchants.
The Federal Trade Commision recently enhanced the pricing power of big music retailers by forcing major labels to drop their MAP policy (Minimum Advertised Price) which offered millions of dollars in advertising funds to the larger retail players on the condition that they refrain from deeply discounting albums. Stores would get cash to run ads, and in exchange would agree to charge at least $14.88 for the latest albums.(This wasn't sympathy for consumers on the part of the record companies. The more outlets selling music, the more labels stand to prosper.)
So now big retailers can wipe out little ones by setting cutthroat prices for high-profile hits.
When Best Buy prices the latest hit album at $9.98 (below wholesale cost) that looks good but to independent stores,small chains AND SMALL DISTROS such tactics could low-ball them into bankruptcy.
-There are a lot of factors that make a distributor decide to carry a recording:(How powerful is management? Who owes whom a favor? Did VH1 just place it in heavy rotation? What part of the fiscal year is the company putting out the record? Is the royalty rate for the artist so shitty it's literally a steal? How much bin space is left over this year? Will the band play free shows for radio stations? Does it fits the sound of the month? Is the song on a film soundtrack so that the movie studio will pay for the video?) Wal-Mart tried servicing its own music departments for a while and bailed out of the business in 1994.
So now they use CATEGORY MANAGERS.
-CATEGORY MANAGERS (formerly known as "rack jobbers") are the recording industry's weapon and the number of them out there is at an all time low.
One of the larger category managers manages the in-store music departments of 4,000 retailers, including every Kmart and more than one third of all Wal-Marts. Last year, one out of every 10 albums sold in the United States was bought at a store which was category managed by this company, and for certain popular titles the ratio was closer to one in four. In addition to Kmart and Wal-Mart, they oversee inventory at chains such as Ames, Bradlees, ShopKo and Zellers.
Carrying new or less-popular artists is low on their list of priorities and far behind the goal of generating high sales per square foot. They carry it if it's a hit, but not obscure or older titles.
Employees of category managers spend little time listening to CDs. They study data, such as chart movement and radio playlists, looking for hints about what is catching on or fading out.
Most of it is statistics. If an artist is getting a certain amount of radio play they see if that is turning into sales.
These companies are lobbied daily by all of the major labels. About three years ago the big labels opened offices in one category manager's building and sit side by side in small cubicles.
These companies operate automated centers moving CDs and cassettes on conveyor belts at a rate of four albums per second, slapping on prices and theft-deterrent plastic cases, and addressing boxes for rapid shipment across the country.
Most of their money is made charging Wal-Mart and other customers a premium for each album sold. For many releases, labels also pay fees (around $40,000 per title) to be placed in coveted high profile space for one month. At christmas-time, the high-visibility space in one mall-based chain costs as much as $100,000 per title for a six-week run.This gets a CD in end-of-the-aisle display racks and gets it mentioned in weekly ads.
*(Incidentally in 1996 in the U.S. there were eleven telecommunications companies -AT&T, Sprint, MCI, the long-distance companies, GTE, and the seven Baby Bells.Now there are four.
The Baby Bells control more than 90% of the nation's local phone lines.)
-Corporate leaders on a panel at the World Economic Forum include major companies that own the copyrights to music.
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-Interview with-
Ground Fault Recordings
-Noise/Experimental music label/distro

-1)-Please tell a little about Ground Fault Recordings... Are you a distro only or a label as well? Do you have some great releases coming up you want to tell about?

-GFR-I began Ground Fault in 1999. It came out of a desire to simplify my approach to releasing music. My previous label, Pinch A Loaf, was much too time consuming because of its labor intensive packaging. I decided to end P.A.L. and start over with a new approach.
Ground Fault is primarily a label. I also distribute items from other labels. I don't have any large-scale distribution to unload the 10,000 CDs sitting in my bedroom. I have found that one of the best ways to get your stuff to the places that will sell it is to develop a trade network. 90% of the items in my catalog were obtained by trading. This is an integral part of my approach to distribution. Over time I have made enough contacts with various labels that have allowed me to get my product out there. These labels have the ability to sell to stores in their area and sell to their regular customers. Unfortunately, this approach is very effective it also forces you to become a distributor/retailer whether you like it or not. Success at it all boils down to smart trades and knowledge of the genre. If you trade with everyone that approaches you, you will end up with tons of merchandise that doesn't sell.
I have three new titles available as of this interview (4-1-01). These are from Alain De Filippis, a neo-classical/avant garde composer from Paris, Ron Sundin, ex-Bad Kharma from Sweden and Brandon LaBelle, local sound artist and writer who re-mixed the first 8 Ground Fault CDs by playing them back over a thin wire and recording the vibrations of that wire. The next 4 titles scheduled are from Contagious Orgasm, Lionell Marchetti, Bastard Noise and a collaboration between Eric Cordier, Jean-Luc Guionnet and Eric La Casa.

-2)-How many people are in your operation? Was it expensive (time and/or money) to start and is it expensive to maintain?

-GFR-I run the entire show with the exception of Randy Yau who is solely responsible for the artwork. We collaborated on the design during the planing stage and now Randy does all the pre-press artwork for me. I do the order processing, sales, promotion, trades, web site maintenance/design, bookkeeping and production of CD jobs for myself and other labels. On top of all that I also work a 40 hour a week "real" job.
I was fairly confident that I would break even on my investment because of my experiences with Pinch A Loaf so I decided to launch the label with 9 titles in the first 8 months. This is an initial investment of about $15,000. I don't even want to try and add up the time that was involved. There is an amazing amount of time and dedication involved in running a label. I basically dedicate every spare minute to the label.(9 titles in 8 months AND a 40 hour normal job.....wow!-ed.)

-3)-How old are you? When did you start getting into this artform? What is it about this artform that keeps you involved in Ground Fault?

-GFR-I'm 33 years old.
I got into this type of music in the late 80's. It all started with Throbbing Gristle. I think the reason I stay involved with it is because I honestly love the music. I also really enjoy the intensity, the creativity, the D.I.Y. mentality.

-4)-Who are some of your past and present favorites in this genre? What labels/distros do you feel deserve recognition?

-GFR-Favorites in the genre are so many.....I'm a big fan of the Whitehouse sound. Nurse With Wound are obvious masters at what they do. I admire all the work and dedication that Koji Tano (MSBR) puts into the scene. Anomalous, Manifold, Self Abuse and RRR are all distributors/retailers worthy of mention. JoJo Hiroshige (Alchemy/Hijokaidan) is a brilliant businessman and noise musician. Labels worthy of mention are SSSM, Crippled Intelect, Povetech, Flenix, Helicopter, Drone...the list is endless.(It is, too....check out Ground Fault's catalog. Don't be shy about asking a distro for suggestions.-ed.)

-5)-Is there a concert outlet for noise/experimental artists in your area?

-GFR-There are basically three places that regularly host noise shows...The Alterknit Lounge, which is the small stage at the LA Knitting Factory, The Smell in downtown LA and Beyond Baroque in Venice. Odd little venues pop up now and then but don't really do regular noise shows.

-6)-How easy is it to find noise art in a local store? How about on the radio? Has this been improving or getting worse?

-GFR-There are two stores that carry this stuff in LA. Arons Records in Hollywood which has a fair amount of stuff and Vinyl Solution in Huntington Beach. Very soon Amoeba is opening a branch in LA. This will provide LA with a much needed large records store that is dedicated to supporting indie and strange music. If the readers are familiar with Amoeba in Berkeley and San Francisco they will know that it is one of the best stores for this kind of stuff.
Radio shows remain unchanged. There are still college radio stations that play noise weekly. KSPC, KXLU and KUCI.(LA is probably a rarity as far as store/concert/radio outlets for this stuff go [although Californians may just be naturally weird-hehe]. Even more so than some other genres. If you're in that area though give it a shot...you're lucky!-ed.)

-7)-Have you had problems with finding a reliable server to host your website? If so, why do you think that is? Was it a free server?

-GFR-I haven't had any web hosting problems. I use Host Save (www.hostsave.com) and it is only $7 a month. Never had a problem with them. You sound as if you've had problems with your web host.....(Well, this zine doesn't have a site but I've personally been careful to separate controversial matter before. Many of us have heard or experienced this though.-ed.)

-8)-How do you feel about Napster/Gnutella/etc.? (not that much in the way of noise/experimental can be found on them...)

-GFR-I think the file sharing systems like Napster and Gnutella are fantastic. I really don't think the music industry are going to be able to keep a lid on file sharing across the Internet. Scour was the best file sharing system. It allowed me to download as many free porn movies as I wanted.(hehe!-ed.)

-9)-Do you have any new ideas to help strengthen the underground music community?

-GFR-Nothing really new....unity and support within.
I've seen a lot more people organizing to form non-profit organizations. This helps to legitimize the genre in the eyes of the art world, which leads to funding for events. Financial support like this can be very valuable for things like renting a suitable space for performances and flying in quality artists from around the globe.

-Editor's Comment-
Some good info on a labels use of distro.
I think that preferences in this genre are pretty person-specific. If you're just getting into it make sure to listen to a bunch of different sound clips and maybe at different times.
In some ways the noise market is the antithesis of the pop market and similar to black metal.
Both genres feature art (including logos) often unintelligible to outsiders. Both create limited runs, often either on the pretty cheap medium of tapes or cult medium of vinyl, insuring that only the dedicated know an artwork at it's particular moment. Both stand no chance in hell of being in Wallmart.
Both are kind of a lifestyle as well as a genre.
As for horror fans, it's easy to find stuff much better than your average soundtrack and much more fitting for background reading music for any twisted tale.

For more info contact Ground Fault Recordings at-
Ground Fault Recordings
PO Box 4923
Downey, CA 90241
www.groundfault.net
mail@groundfault.net

(It's getting close to zero hour here so I'm going to list some more noise/experimental label/disros below.-editor)
Explore!-

Anomalous Records
P.O. Box 22195
Seattle, WA 98122-0195
http://www.anomalousrecords.com/
orders@anomalousrecords.com

Labyrinth Recordings
c/o Robert Marzano
412 Quentin Road
Brooklyn, NY 11223-1943
http://home.earthlink.net/~labyrnth/index.html
labyrnth@earthlink.net

Self Abuse Records
http://www.selfabuserecords.com/home.html
selfabuse@selfabuse.mv.com

Gameboy Records
P.O. Box 12132
Columbus, OH
43212-0132
http://www.angelfire.com/pa2/gamenoise/
mshiflet@hotmail.com
or
amaze_em@yahoo.com

-

-On Vinyl-

Before 1989 a flexible return policy had always existed between record stores and the major distributors. Stores could "buy" something from a distributor, and if it didn't sell, they could return it. This allowed stores to take more chances on new releases or on things they were not so familiar with, because if it didn't sell, they could always send it back.

In 1989 all of the major label distributors announced that they would no longer accept "returns" on vinyl and they also began deleting much of the vinyl versions of their back catalog. These actions literally forced record stores to stop carrying vinyl. They could not afford the financial risk of carrying those releases that were on vinyl because if they didn't sell they would be stuck with them CD prices have continued to rise to a now unbelievable $16.98 list price (soon to be $17.98!) while manufacturing costs have now dropped to less than it costs to manufacture a $9.98 vinyl release. A CD, with its plastic jewel box, printed booklet and tray card now costs a major label about 80 cents each to make (or less) and a small independent label between $1.50 and $2.50.

-The major music companies fund the RIAA.
-The 273,000 working musicians in the U.S. make about $30,000 a year. Only 15 percent of American Federation of Musicians members work steadily in music.
- Music companies have tried to put **"work for hire"** provisions in their contracts for years.

Recently, after all the HEARINGS on the bill were over, a Congressional aide (with the support of the RIAA), added a "technical amendment" to a bill that defined recorded music as "works for hire" under the 1978 Copyright Act. The aide claimed that the "work for hire" only "codified" a standard industry practice. But copyright laws had not identified sound recordings as being eligible to be called "works for hire," so those contracts didn't mean anything....until now.

A "work for hire" is owned in perpetuity by the music label.....
By the time the public found out about the change the bill was on its way to the White House. (Three months later, the RIAA hired the aide to become its top lobbyist at a salary that was much greater than the one he had in his former job.....)

This change in copyright law will give billions of dollars to music/media companies that should be paid to artists.

Under the 1978 Copyright Act, artists could reclaim the copyrights on their work after 35 years.Now they never get returned and can be sold to the highest bidder.

NOW writing and recording a song is the same thing as writing a language textbook, writing standardized tests, translating a novel from one language to another or making a map. These are the types of things addressed in the "work for hire" act.
(I may not care about corporate artists but the following sections help show the corruption of the industry-ed.)
-Say a record company spends about $4.4 million on a band.
$ 500,000 to manufacture the CDs,
$1,000,000 advance to band,
$1,000,000 in video costs,
$ 300,000 in radio promotion,
$ 200,000 in tour support,
$ 750,000 in music publishing royalties,
$2,200,200 on marketing (retail advertising,public posters, street scouts, etc)
-Band gets-20 percent royalty rate,$1,000,000 advance.
Pays-
$500,00 to record album,
$100,000 to manager for 20 percent commission,
$25,000 to lawyer,
$25,000 to business manager,
($350,000 left for band members to split)
$170,000 in taxes,
-$180,000 left for all band members to live on for a year until the record gets released.
-Say the record sells a 1,000,000 copies (and this whole story is a big long shot for any band) so the band releases two singles and makes two videos.
$1,000,000 for two videos (50 percent of the video production costs are recouped out of the band's royalties)

The band gets $200,000 in tour support, which is 100 percent recoupable.

The record company spends $300,000 on independent radio promotion,costs are charged to the band.
Since the ORIGINAL $1,000,000 advance is also recoupable, the band OWES $2 million to the record company.

If ALL of the million records are sold at full price (no discounts,record clubs,etc.) the band earns $2 million in royalties (20 percent royalty= $2 a record).

Two million dollars in royalties minus $2 million in recoupable expenses equals $0.....the band is broke.
-The music company grossed $11 million,profit is $6,600,000.
-Some musicians declare bankruptcy to free themselves from enslaving contracts. TLC declared bankruptcy after they received less than 2 percent of the $175 MILLION earned by their CD sales. (about 40 times less than the profit that was divided among their management, production and record companies.)

Toni Braxton also declared bankruptcy in 1998. She sold $188 MILLION worth of CDs, but she was broke because of a terrible recording contract that paid her less than 35 cents per album. The RIAA lobbies to change the bankruptcy law to make it more difficult for musicians to declare bankruptcy.

- An amendment that nullifyied recording contracts as personal contracts was passed after RIAA lobbying.

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http://www.mp3.com

Although mp3.com have cut some deals with the music industry it is really probably the best general database for non-corporate audio expression.

Bands/individuals can have a completely free webpage hosting mp3 files (and Real Audio files) and information about the page.

The sounds can be streamed to your computer for a quick impression (with Real Audio,I don't like this too much personally) or can be downloaded for greater clarity.

If you enjoy an artists work you can order mp3 CDs (called DAM CDs), usually for pretty cheap.

Pages can have links to other bands (a good thing to do if you find something you like)home pages, distros,etc. There are also stations of assembled song lists by people who have often done much research themselves.

I have no contact with mp3.com. I just think it's a great thing that deserves support.
Below are some bands on mp3.com that I enjoy.
Explore!---
-Black metal-
Anwyl
Averse Sefira
Bloodthrone
Exhausted Prayer
Forest of Impaled
Kult ov Azazel
Masshu
Open Grave
Thrones of Scorn
Vukodlak
Winter Darkness
-Dark Noise/Ambient-
Aversion Therapy
Dark Muse
Meson
Mindspawn
Ond
Umbra
-Death metal-
Incantation
Nile
Leukorrhea
Noctuary
War Corpse
-Noise (nihilistic)-
Vedisni

The Cassette Mythos - The music industry attacked cassettes the same way they are attacking digital mediums. Cassettes have always been an equalizer in getting non-corporate art out to listeners. And have often been the medium of choice for areas such as Eastern Europe and Asia.
http://www.halcyon.com/robinja/mythos/aaaa.html

-DVD Movies-

A 16 year old Norwegian kid (Jon Johanson) weblinked to a a code which allows DVDs to be played on a LINUX format (a computer format, kinda same idea as Windows or something just not owned by someone megahuge) allowing him to skip commercials, something you normally can't do with a DVD.

At the behest of U.S. corporate interest The National Authority for Investigation and Prosecution of Economic and Environmental Crime in Norway indicted him. He got off (Norway has laws to protect reverse engineering) but in the good 'ol U.S. sites linking to the code have been successfully sued and forced to remove the link and or code.

Why?
Well, companies want to restrict the ability to skip over ads, or copy DVDs but also want to restrict the ability of others to make their own DVD playing machine.

When someone makes (a more effective,responsive) playback code for DVDs then a DVD machine using that code can be manufactured. By limiting the code behind the playback of the DVD a company/companies can control the creation of machines which can playback a particular medium. To me that's kind of like saying **who can make a printing press**. It's not just about consumer rights but small manufacturers rights and freedom of information. (Note that mainstream U.S. media isn't reporting this much)

Here's a link to some info-
http://eon.law.harvard.edu/openlaw/DVD/dvd-discuss-faq.html
(read about the regional code scam too---freaky!)

Under the **Digital Millennium Copyright Act** (DMCA), corporate content control continues even after its products have been sold and extends over previously legal actions like reverse engineering. In fact, under the DMCA the VCRs in 84 percent of U.S. households could, theoretically, be deemed illegal because they can be used to tape copyrighted TV shows and movies.

There have been moves to patent actual drugs as opposed to the process (kind of like a source code or format) used to make them. Resulting in poor countries with overwhelming disease trouble (AIDS,tuberculosis) being sued for trying to manufacture their own drugs for cheaper than what they would have to buy them. (They used a different process [source code] but came up with the same product.) Everyone's heard stories of old folks having to go over the Canadian border to get medication they can afford in the States. (The regional code thing could come into play there too eventually)

A different way of looking at things-
http://www.lucifer.com/lucifer.html

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http://www.emperors-clothes.com/interviews/Deandrea.htm

Electronic Frontier Foundation - A good place to keep an eye on the deterioration of your digital rights
http://www.eff.org/

-Interview with Greg at-
Southern Lord Recordings
-Doom/Stoner/Sludge (etc.) label/distro

-1)-What inspired you to start the label?How many> people make it work?

-SL-We were inspired by the desire to release quality/heavy projects that we felt needed to be heard. 2 people drive Southern Lord more to come soon.

-2)-What releases do you have coming up? Is it expensive to produce an album?

-SL-At the moment we are preparing for a full-length fromcult doom band Pentagram, and 7"s by:
Spiritual Beggars/Grand Magus,
Clearlight/Obsessed,
Mark D.,
Unearthly Trance

-3)-Who's on the road for Southern Lord at the moment? Do you help with tour expenses?

-SL-WarHorse, and Electric Wizard are on tour together.We support as much as we can
-4)-How is the scene there?Are there many heavy concert venues?

-SL-Not really, we get decent shows here, but most the venues blow, except for the Troubadour.

-5)-Are your releases available in stores? How do you distro? Have you noticed a decrease in the availability of heavy shit in stores compared to five or ten years ago?

-SL-YEZZ! our releases are mainly distributed by Caroline Distribution, but we use a lot of others (Revolver, Necropolis, Relapse, Underdogma etc..)

-6)-Is there any metal/doom/punk on the radio there?

-SL-sure alot, mostly on college stations

-7)-What effect do you feel commercialization has had on music? Do you see this as increasing or decreasing?

-SL-doesnt really effect the underground very much, I think it helps it in a way...some people wil always gravitate toward more extreme ,raw honest sounds the underground creates

-8)-Do you ever use a Napster/Gnutella type program?

-SL-Just to access rare/hard to find recordings..and just for listening.

-9)-Has there been any concert censorship in your area?

-SL-Not that IM aware of

-10)-What modern bands carry true greatness?

-SL-High on Fire, WarHorse, Internal Void, Melvins, DakThrone,...Boris

-11)-Do you have any new ideas to help strengthen the music community?

-SL-Im living it!

-Editor's comment-
Greg says commercialization of music-"doesnt really effect the underground very much, I think it helps it in a way...some people wil always gravitate toward more extreme ,raw, honest sounds the underground creates".
But also-"our releases are mainly distributed by Caroline Distribution, but we use a lot of others (Revolver, Necropolis, Relapse, Underdogma etc..)".
This is kind of interesting. I think part of what Greg is saying relates to some metal/grunge/industrial sounds started showing up in commercial music in the early 90's. Although people may initially hear a poor imitation created by a corporate band some people look a little deeper and get into extreme music art. Thus furthering it's survival....as long as they can find it.
Some may call Southern Lord sellout for being distributed by a larger label (art/music with controversial subject matter-obvious drug,gore,racist,porno,etc overtones-can't take this route). Others may sympathize with the desire to have their own label/distro survive and continue to circulate music. (They do use smaller labels too).
Few local concert venues. Apparently there is more underground on the radio there, but again, in colleges.

For more info contact-
Southern Lord Recordings
http://www.southernlord.com/
southernlord@yahoo.com
also see- http://stonerrock.com (The name kind of says it all)

-Interview with-
Holycaust Records
-Thrash/Death/Black Metal label/distro

-1-)-What releases do you have coming up?

-HR-coming up will be the full length of 1349, recorded at gordon studio (where Nocturnal Breed recorded their metalmasterpiece) which will be even more tighter,chaotic, and extreme then their mcd just released a few months ago. also the european license of the 'Breeds album "the tools of the trade" is just out now on painkiller/belgium as a double LP gatefold limited to 500. holycaust will have limited availability on this release.

-2-)-Is it tough starting a distro/label?Is it expensive to produce an album?

-HR-its not so tough, but it's demanding. it requires dedication and time/energy to make it successful. it can be very expensive to produce an album. on an underground scale, just to pay manufacturing costs is alot. and when you add in other expenses, such as advertising, postage, studio budget, etc, it becomes a full time commitment.

-3-)-What albums (of all time) do you feel inspire the most fear in the weak?

-HR-hard to say, music inspires people in different ways.ive never heard an album that inspires fear. but to hear a quality BM album, one can get that possessed blackmetal feeling.

-4-)-What is your religious upbringing?Are you now an atheist,pagan,satanist or other?

-HR-my upbringing was quite healthy, religion wasnt practiced, and discussed only when i brought it up. of course, anyone in america is familiar with christianity. Satanist would be an accurate description of me.

-5-)-How does it make you feel thatt that Creed (a christian band) had the fourth top selling
album of 2000 in the U.S. (6,587,834 copies)?

-HR-nothing i would spend time thinking about. creed play pop music, which is the point, to be popular. i would suspect atleast 90% everyone thats top 40 are christians, im not my brothers keeper, its up to the individual to think for themselves. now if dark funeral sold that amount of records, that would be True satanic victory! and the sheeple would have something more worthy to follow.

-6-)-Is there any metal on the radio there?

-HR-none that play death/black metal, theres a station that plays classic/new rock, ac/dc, metallica, ozzy can be heard daily. their biggest competitor playes alternative.

-7-)-Have you noticed an increase in Christian radio or TV in your area?

-HR-no, i havnt. hopefully christians are a dying breed. the 700 club was actually based in a surrounding city, but their presence was often just criticised in the newspaper, often pointing out the typical hypocrosy that goes hand & hand with those types.

-8-)-Is it easy to find metal in local stores?How about black metal/grind/noise/etc?

-HR-its not to difficult to find the larger independent labels, such as nuclearblast/centurymedia, relapse. for more underground black/death, theres only 1 or 2 stores that carry those CDs.

-9-)-What effect do you feel commercialization has had on metal? Do you see this as increasing or decreasing?

-HR-its not as commercial as it was in the 80's. but sure black and death metal are getting more popular. personally, i think bands like morbid angel deserve all the attention they can get, they play quality metal, and havnt compromised in any way. the popularity will continue to increase for awhile, everything is runs in cycles, music trends included.

-10)-Do you have any new ideas to help strengthen the metal community?
-HR-just to support the bands, and the underground zines/labels/distributors. last words are your...

-Editor's Comment-
Valuable insight is given here on just how much it takes to do what HR does- "it becomes a full time commitment".
The underground itself IS a co-op. We don't get big government subsidies to start or maintain ourselves. We MUST support each other and we MUST become more savvy to survive.
I think the interviewee's feelings about christianity show a bit of underestimation of the state of things in the U.S. I also think this is fairly common. To my knowledge Stryper was never the fourth top selling artist in the States. Although the 700 Club is no longer in the spotlight the religious right probably has far more input into the system now than ever. (See my section on religion!!!)
One good thing nowadays (besides glam "metal" fading out,hehe) is the occasional hard rock channel, but damn if they don't think the only song AC/DC ever did was Highway To Hell!

For more info contact Holycaust Records at-
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-50,000 people showed up to protest the **World Trade Organization** (an un-elected board of CEOs who make rules overthrowing sovereign rule for the sake of corporate freedoms) in Seattle (in '99). The protesters (non-violently) shut down the WTO conference.More than 600 were arrested.
A spokesman for the Seattle police confirmed pepper spray had FIRST been used against protesters engaged in PEACEFUL civil disobedience.-"A rather large group of protesters were determined to continue blocking public entrance and exit in access of some of the various venue sites. They were given a lawful order to disperse, which was ignored. Officers then announced that the Seattle police officers would deploy pepper spray if the crowd did not disperse. For those that remained, the pepper spray was deployed in order to disperse that crowd."
(In other words-The window shattering at Starbucks and Niketown occurred AFTER the police had begun to violently break up the demonstration.)
MARTIAL LAW was declared in Seattle.It was made ILLEGAL to PROTEST the World TRADE Organizationin in a 50 block "no protest zone". It was made illegal to carry protest signs or possess a gas mask.
One reporter said "Seattle police officers slammed me to the pavement, handcuffed me and threw me into the van. I'd been tear-gassed six times that day. I was charged with failing to disperse even though I showed them REPORTER'S credentials."
-A protestor (a doctor) concerning rubber bullets fired at Seattle WTO protestors-"They are made of polyester type material. They are like a hard plastic toy. The idea is to hit your body, do damage, not actually penetrate. But I did see penetration wounds, I did see people bleeding. I did see teeth loss, I did see broken bones. There were children present, there were families present, they were firing upon families, mothers, grandmothers. They were just firing at them. They came out in full police force. It was very obvious that there was an institutional control that had no regard of human rights whatever...
They were shooting tear gas canisters directly at protesters' faces.These plastic bullets **TOOK OFF PART OF ONE PERSON"S JAW**, smashed teeth in other people's mouths."

-In California alone, more than $30 million in excess MILITARY hardware(fatigues,helicopters,armored vehicles, body armor, assault rifles and night-vision gear even BAYONETS.....?!?!?!?!) has been distributed,mostly free,to more than 200 **LAW ENFORCEMENT** agencies since November 1996.

CANADA-In April, the Summit of the Americas will establish the FTAA,basically spreading NAFTA to the whole western hemisphere.The citizens of Quebec will be **BARRED FROM VISTING THEIR OWN CAPITAL**.There is a new wall of steel wire beginning to fence off several square kilometres of the Vieille Capitale.
The security perimeter will cover much of Quebec City's upper town, including six hotels, the Centre des Congrès, the National Assembly and the familiar, postcard-friendly confines of the Terrasse Dufferin boardwalk, the Château Frontenac and the Plains of Abraham. Access will be controlled with military precision, with internal passports required to enter the security zone and individual photo-ID badges for each summit venue.
The FTAA proposes-
- The total privatization of all social services, including energy, health care, postal services, education and even the flow of WATER. (An example of the latter recently occurred in Bolivia where a U.S. company went into the country as part of an International Monetary Fund (IMF) agreement and privatized that county's water system, thereby making water unaffordable for the vast majority of its residents. Similar scenarios would occur if the postal service was privatized: the cost of postage would go through the roof, making it too expensive for many folks to mail a package. As for energy, one need only look at the rates charged by private utility companies around the U.S., especially in those states where deregulation has occurred, to see what further privatization of this service would mean.)
- The creation of a system whereby corporations could SUE national, state, county and municipal GOVERMENTS for the removal of standards or LAWS designed to protect the environment, public health, and labor conditions if those laws stood in the way of their (the corporations) "free" trade.
- Corporate control over the food supply will intensify. All countries will forseeably be forced to buy patented seeds from companies like Monsanto and unlabeled genetically-modified foods will become the norm, despite opposition by local NGOs and governments.
-The FTAA would expand the current patent rules to the entire hemisphere, giving one company monopoly marketing rights to the entire hemisphere. This practice could eliminate the variation in medicine prices, raising them all the to the highest price. Seniors and others who depend on certain medicines to stay alive would find it even more difficult to purchase medicines they need.

-The Commission on Presidential Debates (CPD) limited the pre-election debates to the Democratic and Republican candidates. The CPD is a PRIVATE CORPORATION created by members of the Republican and Democratic parties (there are NO third party members in the CPD). It is co-chaired by a Republican and a Democrat, has been FUNDED LARGELY BY CORPORATE FUNDS (beer, auto, telecommunications, tobacco, etc.), and holds the keys to reaching tens of millions of voters who watch the presidential debates. The CPD sets the format for each debate, selects the moderator (in this case, Jim Lehrer), and for the most recent election set the unrealistically high admission barrier of 15 percent support in five national polls conducted by SUBSIDIARIES OF THE MAJOR MEDIA CORPORATIONS (the same media corporations whose editors, reporters, and producers determine the level of coverage for third-party candidates) thus excluding any competitors from the stage.
The criteria established were so severe that the only minor party or independent presidential candidate who might have qualified **in the last sixty years** was George Wallace in 1968.Ross Perot would not have qualified in 1992 despite ultimately winning 19% after he was included in the debates. Neither would John Anderson, independent presidential candidate in 1980. Using this criteria, Gov. Jesse Ventura of Minnesota would have been barred from participating in their televised gubernatorial debates.
Jesse Ventura's poll numbers did not rise until voters could contrast him with his competition via Minnesota's televised debates.

-Interview with Jack Fisher of-
Flesh and Blood
-Horror 'Zine

-1)-Could you give the readers who may have never heard of underground horror zines a little info about Flesh And Blood? (and say a bit about your most recent issue)

-FaB-Flesh and Blood is a digest-size "magazine" of fiction 48-52 pages, which consists of the very best of approximately 1000 submissions per year, if not more.

-2)-How old are you? What got you into horror?

-FaB-(No answer given)

-3)-Who are some of you favorite underground horror authors? Do you think they hold up to the more famous names?

-FaB-I love work by Gary Braunbeck, Scott and Jeff Thomas, Jeff Vandermeer, DF Lewis, and many more.

-4)-Do you feel horror is more or less popular now than when you were growing up?

-FaB-I feel horror was once a prosperous genre, it dropped a bit, and is now back up and running again with new "twists" and ideas.

-5)-Is it expensive (moneywise and timewise) to start up/maintain a horror zine? Is it a one person operation? What keeps you going?

-FaB-Very expensive; used to be two people (one helped me read submissions), but now it's one; the adulation from a lot of readers, critics, writers, etc. keeps me going. I'm very proud of my magazine.

-6)-How easy is it to find non-generic horror books in a local store? How about compared to five or ten years ago? How about erotic horror or other offshoots?

-FaB-(No answer given)

-7)-Are there any European horror films in the cinemas there?

-FaB-(No answer given)
(-Editor's comment to horror film afficionados-In the '70s, ten percent of the films exhibited in U.S. theaters were foreign films. In the '80s it was down to six or seven percent. Today it's one-quarter of ONE percent.
Starting in the mid-'70s, you saw the end of the single-screen theater as the main form of distribution, single-screen theaters were replaced by multiplexes.
One multiplex with eight to twelve screens. One camera person operates all twelve screens. One popcorn crew operates all twelve screens. It's basically impossible to survive with a single-screen theater any more and that's where Euro-films were shown because they can't afford the marketing budget you need to advertise for a film to be shown in 200 multiplexes.
Incidentally the Motion Picture Association of America [MPAA] is the movie equivalent of the RIAA)

-8)-Have you ever recieved any pressure from people (religious or otherwise) who wanted to censor you?

-FaB-Nope.

-9)-Have you had problems with finding a reliable server to host your website? If so,why do you think that is? Was it a free server?

-FaB-No problems.

-10)-Know about any good horror conventions on the way?

-FaB-NECON in July in Rhode Island.

-11)-What kind of music do you listen to?

-FaB-(No answer given)

-12)-Do you have any new ideas to help strengthen the small press community?

-FaB-(NO ANSWER GIVEN?!)

-Editor's Comment-

There are waaaaayyyyy fewer small press horror zines in the world than underground music zines. Flesh and Blood is important because it is NOT a fanzine. It does not bow and scrape to Stephen King or Dean Koontz. It does not have reviews of Scream part 89. It is composed of stories by "amateur" writers by and large. Just as the obscure music underground is composed of artists who do NOT make a living at their art.

I wish Jack would have answered more of the questions in this interview but I tell you what.....I want you to order a copy of Flesh and Blood anyway.

Because the underground is ALL underground media, all "small press" media.

I love this one underground writer named Charlee Jacob. She does some sick horror stuff that fits right in with blasphemous black metal, sick gore-grind and cold, violent noise.

She's never going to write a screenplay for a movie that will plastered all over the windows of Blockbuster. But she makes me salivate.(Besides, Lovecraft is long dead, Barker went soft and where the hell is Cronenberg?!)

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copies are $4

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Winner of the JOBS IN HELL 'Best Magazine Of The Year' Award!
http://www.geocities.com/soho/lofts/3459/fnb.html

-The **European Union** NEARLY passed a law in 1997 requiring that 50 percent of TV content be European made, but after a lobbying campaign by European MEDIA interests dependent upon U.S. money, the wording was watered down to be meaningless.

-In 1997 the European Court of Justice ruled that member states could not prohibit cable TV channels that featured advertising to children, even though this violated NATIONAL statutes.

-AUSTRALIA-The FEDERAL Government has launched a public awareness program to tell schoolchildren that free trade and globalisation are the keys to Australia's economic prosperity.

Australia's Trade Minister and the World Trade Organization's chief launched a two-year program to educate children on the benefits of free trade.

The campaign, designed by Austrade and the Department of Foreign Affairs, will be part of a $60 million program to counter the anger directed at global free trade institutions.(In other words- a TAX-FUNDED Federal program to brainwash children in school)

U.K.-The recently modified Terrorism bill:
-Makes any activist at risk of coming under the new definition of "terrorist" at some point in time.
-Makes refugees supporting the overthrow of oppressive regimes in their own country terrorists.
-Makes any degree of **SUPPORT**"sus" powers of stop, search and detain, which could affect anyone.

-FREE MONEY FOR YOUR ZINE-

Every adult citizen should be entitled to direct the U.S. Treasury to grant a specific sum of money (say, $150 per person) annually, to one or more nonprofit communications organizations of their choice. This could be done on a tax return. (So much of our taxes goes to corporate subsidies anyway)

Such a policy could net in excess of 30 billion dollars per year for nonprofit media. This would have a great impact on journalistic, intellectual, and artistic freedom and the breadth of public discourse. Corporations, advertisers, Congress, government appointees, and foundations would all be removed from the process of selecting, evaluating, writing, and distributing information, ideas, and images. If a person or organization could persuade even 100 citizens to direct the $150 allocation (or 200 citizens to direct half the $150) toward their newsletter or website, they would have a $15,000 annual operating budget. Maybe not enough to live on, but enough to cover significant expenses and yield some compensation. Such a policy would almost certainly give rise to an explosion of community and nonprofit publications and websites.

Revenues for independent media with significant audiences, could increase several hundred percent, vastly expanding their reach and thereby materially contributing to the opening of public discourse.

We may be able to build a power structure through an expansion of our ability to be seen and be heard. To achieve this, however, we must first acquire the ability to speak without having our speech filtered by the three percent of the people who now control the resources.